

# THE DIAL

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## THE INFLUENCE OF EMERSON.

Emerson lived in an opportune time. Side by side with the theologies of Jonathan Edwards and Channing, there was springing up in New England a philosophy which at its origin was almost Oriental, and which was afterward developed by Emerson into a system of ethical philosophy known as New England Transcendentalism. Oriental religions, in resolving the relations between God, Nature, and Man, have always reduced humanity to insignificance. Man, in the midst of the vast distances and surrounded by the mighty elemental forces of the East, is a mere puppet in the hands of overruling powers. It is his destiny to be swallowed up. He is but a drop of mist, issuing primarily from the boundless ocean into which he must at last return. His intelligence, his being, his soul, is but a loan from the great Over-Soul into which it must one day be lost. He has no individuality; he can accomplish nothing; he can add nothing to the great sum total of that which is. Such a system inbred for a thousand years destroys ambition. For to what end is personal effort? It leads down to fatalism.

Man is a puppet tossed about by the caprices of overwhelming powers. The grand ambition of the individual is to return to the elemental—to find again the nothingness of Nirvana. Out of this vague, mystical, fatalistic Orientalism, Emerson rescued the transcendentalism of New England. Under the influence of his shrewd and practical mind a wholesome relation between the real and the ideal was to be wrought out.

Setting out with many analogies, his philosophy leads to diametrically opposite results. With Emerson, God is the All-in-All, the Over-Soul, the Ideal Perfection. Nature is one of the methods by which God reveals himself and his purposes to man, rather than a revelation of the material side of God's character, as the pantheists say. Christ is the revelation of the human side of God's character—the perfect man—the ideal humanity. Perfect humanity is *pro tanto* perfect divinity. Each man is the brother of Christ and the son of God, not figuratively, but literally. That is, each man contains within himself a spark, a particle, greater or less, of God's own substance and nature. The difference between this spark and the perfection of Christ or the Father is a difference in degree, not in kind. As in Orientalism, so here, we are all a part of the Over-Soul. Each man *is* just what he can grasp. Each may drink of the spring, and appropriate to himself such measure of added divinity as he is capable of. "It depends upon the mood of a man whether he shall see the fine sunset or the fine poem." It is ideally possible to each man to go on toward perfection until he come "unto a perfect man, unto the measure of the stature of the fulness of Christ." And hence the race contains within itself the germ of a development which may expand into perfection. Such in the cosmic system is man. The Scriptures, in so far as they are the expression of the noblest thoughts of ethics and theology, are the revelation, but by no means the totality of revelation, of God's character and purposes *through man*. This is their inspiration.

Such is the idealism of Emerson; and here

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is his point of contact with Orientalism. Man is in a sense a part of the Godhead, a factor in the Universal. The most obvious departure from the older system is that while the Oriental religion teaches us the nothingness of man—that he is to be swallowed up—the reverse is true with Emerson. Early critics of his system complained, indeed, that it *sunk* God and Nature in man. A juster view would be that it raises man up to God and Nature. It lays burdens and responsibilities upon him. It seeks coöperation in him, and demands results at his hands. It denotes activity. It signifies the death of fatalism. Perfection—the ideal—must be attained. Each man must contribute to accomplish the result. The parable of the talents does not sink the Lord in the servant.

As the outcome of these principles we are confronted with two problems: The destiny of man the individual, and the destiny of mankind the race. The latter is the essential, the former is the incidental. Man exists, primarily, for mankind. Man may fail, mankind cannot fail. It is the race rather than the individual which possesses this divine vitality of which we have spoken. It is the race rather than the individual whose ultimate perfection is to be evolved. This is the greater salvation; although the greater includes the lesser, as he shows. Nature is everywhere careless of the individual while solicitous for the race. Nature for the betterment of mankind needs an eye or a thumb, and prodigal of her individual she makes of him an eye or a thumb. And reading from the methods of Nature the future of the race, mankind will mount and meliorate "until at last culture shall absorb the chaos and gehenna."

But how shall this perfection of mankind be brought about? To answer this question is to solve that other problem of the destiny of the individual man. This is Emerson's point of departure from Orientalism; for it is by individual effort alone that this collective good is to be attained. This is the proper sphere of the unit; this is his work. As man is not to be swallowed up in God and Nature, so he is not swallowed up in the race. His individuality is preserved. His good is subservient to the general good, but in the main it is concurrent with it. Emerson is an altruist, but not on scientific or utilitarian grounds.

Individual success, then, must be the perfect adaptation of the individual to the common scheme. Success, with Emerson, is not correlative with splendor or renown. The highest success may be unperceived. Indeed, what the world calls failure may often be

success, and only miscalled because its possessor lived twenty years too soon. To choose and to act well your part, that is success. This is the union of the real with the ideal.

I have written out in brief the outlines of Emerson's philosophy, as gathered in fragments from his works. He himself formulated no system, and his critics may with hesitancy undertake more for him. Thus far I have scarcely done more than hint at the ends he proposed—development of the race by its individuals, and development of the individual for the race and for himself. Upon the first of these ends Emerson has left us but little. He wrote sparingly upon the details of philosophical or ethical politics. The bulk of his writings are addressed to the individual alone; and even here he studiously abjured a systematic teaching. But from the specific truths scattered throughout his pages we can gather up certain general principles which indicate a system of personal culture.

In this development you must begin by iconoclasm. Egoism blinds—contact with the world will efface it. False idols, false aims, false views of life, the Original Sin with which man seems to be tinctured from birth, must first be put away. But how? Not by resistance, not by abstinence, nor by renunciation, but by experience. Their hollowness and falsity must be proved by passing through rather than around them. The boy "is infatuated for weeks with whist and chess; but presently will find out, as you did, that when he rises from the game too long played he is vacant and forlorn, and despises himself. Thenceforward it takes its place with other things, and has its due weight in his experience." "There is also a negative value in these arts. Their chief use to the youth is, not amusement, but to be known for what they are, and not to remain to him occasions of heartburn. We are full of superstitions. Each class fixes its eyes upon the advantages it has not: the refined on rude strength; the democrat on birth and breeding. One of the benefits of a college education is to show the boy its little avail. I knew a leading man in a leading city, who, having set his heart on an education at the university, and missed it, could never quite feel himself the equal of his own brothers who had gone thither. His easy superiority to multitudes of professional men could never quite countervail to him this imaginary defect. Balls, riding, wine-parties and billiards pass to a poor boy for something fine and romantic, which they are not; and a free admission to them on an equal footing, if it were possible, only once or twice, would be worth ten times its cost by undeceiving him."

Having razed the imperfect, we may lay the corner-stone of the perfect. As with the smaller, so with the greater interests of life, until, as Emerson grandly expresses the idea, "we awake to *consciousness*." That is the fall of man." All sensitive beings have felt this disillusion; Emerson has found out its use. The noblest souls arrive at a point in their existence when they cry out with Ecclesiastes against the sorrows and the vanities of all things under the sun. But out from these depths the divinity within the man lights the path to a higher life. The cynic becomes the philanthropist, and again the real is linked to the ideal. Upon this journey upward mankind has gone but a little way. But as from the fossil strata we may learn that nature began with rudimental forms and rose to more complex as fast as earth was fitted for their dwelling-place, and that the lower perished as the higher life appeared, so also may we read the history of man. The millions round us are still chained to the grossness and the dulness of an earthy existence from which they are struggling to be free. We call those millions men, but they have not yet attained the measure of that dignity. Still the heaven is at work which shall in good time leaven the whole lump. And so it comes that of all the evils which beset mankind, "incapacitation for melioration is the only mortal distemper"—the only sin for which there is no forgiveness. This is in brief an outline of his method. To write in the details would be to reproduce his works. They cannot be paraphrased any more than Marcus Aurelius or Thomas à Kempis or Carlyle can be paraphrased.

But noble as is his philosophy, nobler still were his personal traits. Honesty, individuality, and naturalness are chiefest among his characteristics. He believes nothing and pays no homage because it is the fashion. He hates the shams of society as heartily, if not as savagely, as Carlyle; though he has more patience with them, because his is the more philosophic temper. He is imaginative and an emotionalist, though an intellectual one. But he never sinks into a sentimentalist. He believes in a system of primal truths which lie away above the possibilities of human experience, and are to be apprehended only by inborn faculty. To science, man is so much blood and flesh and bone. To the true philosopher, one thing is lacking—Life—which can never be resolved by experiment, but without which the *man* is not. These subjects—life, mind, the soul,—can only be cognized by an immortal principle which refuses to be touched with hands. This leads us up to his transcendentalism from another

side. In him, puritanic heroism and the purest benevolence of Christianity were blended into one.

Three worthy lives have recently been lost from American literature—Holland, Longfellow, and Emerson; and at the death of each was propounded the question, "What was his influence upon the people?" We may admit of Emerson, that his influence upon the masses was small in comparison with that of the other two. Of Longfellow and Holland it may be truly said that the common people heard them gladly. Not so of Emerson. The reason is not far to seek. The masses of mankind live only through the emotions and their daily experience. They do not rise to the abstract. They derive but little from intellectual processes. They gauge everything by what they see and what they feel. Longfellow, appealing to the beauties of nature and the better emotions of each simple heart, showed them newer beauties and awoke the finer sentiments of their own experience. He came like a benediction into every household. He laid a hold upon the hearts of the masses which no time can loose. Holland, like Emerson, was a philosopher. He taught the people practical ethics. But he spoke of those relations and those aspirations which fall within the commonest experience. No life so simple, so circumscribed, but it found its mirror in the pages of Holland. The story of human life, with its weal and woe, its joy and bitterness, was read and interpreted by him, for those who could not theretofore understand. To Longfellow and Holland were given gifts rare perhaps as the highest genius. The one could with his music awaken sympathetic responses in a simple heart without descending into doggerel; the other could write a homely philosophy without descending into platitude.

In Emerson, this faculty for popularity does not exist. With all his practicality and his imagination, he is unknown to the masses. He appeals to but little in their experience. He shows us the way after we have passed it or have entered well upon it. He teaches the teachers of the common people, and not the people themselves. Longfellow and Holland lead their pupils by the hand. Emerson points the way for his from a distance far above and beyond. But worthier than popular applause is the tribute of the intellect. Emerson, more than any other American, has given the impetus to the thoughtful mind, and first made its possessor conscious of his strength; and side by side with the world's sages and philosophers, the intellectual principle will enshrine his memory.

WALTER R. BARNES.

**BANCROFT'S HISTORY OF THE CONSTITUTION.\***

The first volume of Mr. Bancroft's History of the United States of America, which he then hoped to continue "to the present time," was given to the world while he was still in the vigor of early manhood, nearly fifty years ago. The American people, who from time to time have welcomed the successive volumes with unflagging interest, are now gratified to find that while still "his eye is not dim, nor his natural force abated," he has been able to bring his great work to the period when it could be said with truth and enduring confidence that the States of America had become united indissolubly under a Constitution ordained by the people, and which made them one and inseparable. To write the history of the nation further, with the fidelity and thoroughness which he pledged to the work at the outset, and from an investigation of the original sources of information, would have tasked too severely the human endurance; to have laid down his pen before the history of the Constitution had been given, would have left upon our minds a painful sense of incompleteness and consequent disappointment.

There is nothing particularly new or striking in the plan of these final volumes; and our attention is directed immediately to the manner in which the task has been performed. In the first volume are given in retrospect the successive events, beginning with the early New England confederations, which gradually prepared the way for the Continental Congress and the Articles of Confederation. Other able writers have gone over the same ground before—notably Mr. Justice Story, Mr. George Ticknor Curtis, and Mr. Frothingham; and Mr. Bancroft himself, in his previous volumes, with a just sense of their importance, has given special prominence to the events which constitute landmarks in the constitutional history of the country. The value of this part of the work is therefore not to be found in the presentation of new facts or the advancement of new views, but in the plain, orderly and succinct statement of the foundation facts of American constitutional history, in a style calculated to interest the reader and to impress them upon his memory.

The interest increases when we are introduced to the hopes and fears which had their birth in the confederation, and to the futile struggle which was entered upon to make a wisp of straw accomplish the purpose of a bond of national unity. In this part of the

work, the embarrassments of persons in every branch of the public service, under the weaknesses and deficiencies of the Articles of Union, are given with some minuteness, and we are enabled to some extent to put ourselves in the position of the leading figures of the day, and to have a realizing sense of their just impatience with so crude and imperfect a performance, and of their anxiety to substitute something more effectual before state jealousies, state conflicting interests, or foreign intervention or intrigue, should render a more perfect union impossible. We have presented to us a people without a government; a confederacy without a head; occupying in the family of nations the place of a state, but without inherent vitality, without the ability to raise a revenue or pay a debt, or give sanction to a treaty, or to compel the performance of any confederate duty on the part of its several members. In short, we have the picture of an organization underserving of confidence or respect, and only existing at the sufferance of those who despised and disregarded it.

The prominent feature in this portion of the history is the careful presentation of the views of leading statesmen of the day, in their utterances or movements in the direction of a national constitution. And here we think Washington appears to greater advantage than he does in any similar previous review of the same period. We have been taught to look upon Washington as the man of prudence, of conservatism, of patience under evils; the man who could listen to and carefully ponder the views of others and form convictions with judicial mind upon them, but who hesitated either to advance or to form independent views of his own on the great problems of government. The teaching was but half true, and has been misleading. The great military leader in the War of the Revolution was almost equally great as a leader in the constitutional struggle which began in and continued after the war; and his strong and vigorous common-sense was busy with constitutional problems for many years before the convention of 1787 was called into being, and had been largely influential in convincing others of the necessity for that thorough revision of the Articles of Confederation which the convention immediately entered upon. Other men were more familiar with the writings upon government, and could themselves write better and theorize more learnedly upon the subject; but no statesman of the day had more constantly or thoughtfully in mind the needs of the country, or judged more accurately what constitution would accommodate those needs, or labored

\* HISTORY OF THE FORMATION OF THE CONSTITUTION OF THE UNITED STATES OF AMERICA. By George Bancroft. In two Volumes. New York: D. Appleton & Co.



more earnestly to make the instrument upon which the convention at last agreed find favor with the people. Mr. Bancroft, with judicial fairness, gives due prominence to the labors of Hamilton and Madison and other leaders of the day, belittling the reputation of none and depriving none of his due meed of praise; but as he narrates with impartiality the part which was taken by each in perfecting the union, the majestic figure of Washington appears at all times prominent and praiseworthy, and his influence at important crises sometimes controlling. Mr. Bancroft justly says that "the election to the presidency found Washington prepared with a federal policy which was the result of long meditation. He was resolved to preserve freedom, never transcending the powers delegated by the constitution; even at the cost of life to uphold the Union, a sentiment which in him had a tinge of anxiety from his thorough acquaintance with what Grayson called 'the Southern genius of America'; to restore the public finances; to establish in the foreign relations of the country a thoroughly American system, and to preserve neutrality in the impending conflicts between nations in Europe." This resolve he religiously fulfilled, with a thoroughness that impressed his statesmanship upon the policy of the country for all time.

The second volume gives the history of the Constitutional Convention, of the adoption of the result of its labors by the conventions ordered in the several states, and of the inauguration of the new government. Thereby the confederacy without coherence became a union indestructible; the states without strength or respect became a nation of power and boundless promise. The story is of a great achievement by the coöperating labors of great statesmen; and it is told by one who is himself a statesman, and who has been prepared by familiarity with the results to estimate with justice the significance of the successive movements and utterances which led to its accomplishment.

Incidentally we have a history of the contemporaneous organization of the Northwest Territory under the celebrated Ordinance of 1787—the precursor of the Thirteenth amendment to the Constitution which in the fulness of time made freedom national. Mr. Bancroft has not reviewed the several controversies which have beclouded this subject, but he has given us a straightforward narration of facts, with praise to whom praise is due. "Thomas Jefferson first summoned Congress to prohibit slavery in all the territory of the United States; Rufus King lifted up the measure where it lay almost lifeless on the

ground, and suggested the immediate instead of the prospective prohibition; a congress composed of five Southern states to one from New England, and two from the Middle states, headed by William Grayson, supported by Richard Henry Lee, and using Nathan Dane as scribe, carried the measure to the goal in the amended form in which King had caused it to be referred to a committee; and as Jefferson had proposed, placed it under the sanction of an irrevocable compact."

In an appendix to each volume, there is a very valuable collection of letters and documents illustrative of the events recorded, many of which have not before appeared in print. And on the whole it must be said the work satisfies the just anticipations of the great army of expectant readers.

THOMAS M. COOLEY.

#### A NEW AMERICAN POET.\*

That curious product, an American Poem, for which the world of letters was believed to be so hungry and for which American critics were so clamorous, has been found again, after many findings, in "A Prairie Idyl." The parent of this composition, and of others of an earlier date, was the late Mr. William Cullen Bryant, whose poetic father and mother were Mamma Dwight and Papa Freneau, of ante and post revolutionary notoriety. The Rev. Timothy gathered, in "The Conquest of Canaan," the rushes of which its cradle was woven, and the irreverent Philip sang it to sleep with his Indian wood-notes wild. Nobody of whom I have heard ever attempted to repeat at first-hand the lullabies of Freneau, except two British poets, Campbell and Scott, who were not above lifting his aboriginal and colonial cattle—the former in his visionary line,

"The hunter and the deer ashade,"

the latter in his spirited martial burst,

"She snatch'd the spear, but left the shield."

Behind the breastworks of these primitive pioneers there rose, before the battle was ended and the first fighters were gathered to their fathers, the lithe and alert figure of Bryant, which was long a commanding one, and whose influence has not yet passed from American poetry. When the Life of Bryant which Mr. Parke Godwin is writing shall be finished, we shall see, I think, what a force he was, and who were his followers and imitators. He impressed upon both his love of nature—which now assumed the form of de-

\* A PRAIRIE IDYL AND OTHER POEMS. Chicago: Jansen, McClurg & Co.

scription, and now was manifested in meditation—and he imparted therewith the aboriginal element which he derived from Freneau and Dwight. "Thanatopsis" and "Monument Mountain" were powerful inspirations to his younger contemporaries—to Mr. Longfellow, Mr. N. P. Willis, Mr. Jones Very, Mr. W. D. Gallagher, Mr. A. B. Street, Mr. Buchanan Read, *et als.*; and, filtered through some of these lesser urns, these inspirations have come down to us in "A Prairie Idyl." I find in this particular poem a delight in and a knowledge of what we briefly sum up in the word Nature; but I do not find it as in Bryant and Wordsworth, where it is coherent and large, taking in at a single glance the minuteness and the breadth of a landscape, but as it forces itself upon me in Mr. Street, Mr. Piatt, Mr. Whitman, and the author of "A Prairie Idyl." I see the spots on flowers, the dew on the grass, the twinkle of a brook, the glint of a birch stem, the shadow of an oak; but the whole which these make I nowhere see, but in its stead a catalogue of items which are not interblended and which refuse to coalesce. But in spite of this defect—for such I cannot but consider it—I perceive a freshness of feeling, a delicate insight into shadowy and evanescent effects, and the presence of that mysterious something which the world has agreed to call Poetry. There is no mistaking that divine quality, which evades definition and defies analysis, for any adumbration that suggests its possible presence—cleverness of wit, mellowness of humor, the brilliant versatility with which Talent tries to persuade the world that it is Genius. The author of "A Prairie Idyl and Other Poems" is not without talent—the very shortcomings of the book are full of it—but it bears no proportion to the genius which it alloys.

Knowing nothing of the personality of which this genius is the outcome, it would be unwise in me to indulge in predictions concerning it. I should look for great things from it hereafter, if I believed that the twenty odd poems in the collection were first-fruits; but I do not so believe. They cannot be firstlings; they are the growth of years—of careful thought, of high and austere endeavor, and of elaborate practice. I respect the preparation that went to making them what they are, and I hope, I believe, that it will be continued and will make better poems than these—different, clearer, and larger poems, which shall complete what these have begun so auspiciously. I detect, I think, the influence of Mrs. Browning, whose best method, however, is but imperfectly apprehended. I certainly feel the influence of

such poets as Herbert and Vaughn, though it may be reflected through Miss Christina Rossetti, and I am occasionally reminded of the lyrics of the Elizabethan dramatists. If the modern touch were not visible in "Fast Asleep," I should assign that poem to the last half of the sixteenth or the first half of the seventeenth century. Indeed, the modern touch of which I have spoken is visible everywhere—in the choice of subjects, which are drawn from the life of to-day, possibly from the experiences of the writer, and in the manner in which they are handled, and which descends to artifice when it might ascend to art. If I might advise the author of "A Prairie Idyl and Other Poems," my advice would be to avoid the reading of contemporary poets, to avoid the reading of all poets, and then to look within and without—and see what would come of it.

RICHARD HENRY STODDARD.

#### THE WATERLOO CAMPAIGN.\*

The campaign of Waterloo was probably the most important of modern times. In none other were the results more decisive, or obtained in so short a time. The question at issue was not alone if France should be ruled by Napoleon, solely subject to his absolute will; it was also whether the entire continent of Europe should be controlled and domineered over under cover of his autocratic authority. The interests of Great Britain, although of vital importance in this question, differed from those of the continental powers. By her insular position, she was reasonably secure from French invasion; but her commerce was seriously threatened, and Napoleon's success meant for her financial ruin. Germany, Austria, Russia, Italy, Spain and Portugal had all been ravaged by French armies. In each, the people, from the highest governing authority to the lowest peasant, had been made to feel the deepest humiliation French arrogance could inflict. In each the desire for revenge upon the French, and especially upon Napoleon, who was regarded as the cause of all the evils they had suffered, all the insults which had been heaped upon them, rankled with such bitterness as to have become a mania.

Until recent years it has been difficult to obtain a correct idea of the real causes which resulted in the overwhelming disaster of Napoleon at Waterloo. He himself, and those who have written in his behalf, have sought to place responsibility for his misfortunes upon

\* QUATRE-BRAS, LIGNY, AND WATERLOO: A NARRATIVE of the Campaign in Belgium, 1815. By Dorsey Gardner. With Maps and Plans. Boston: Houghton, Mifflin & Co.

one or more of his lieutenants. Writers opposed to him have usually been such warm partisans of either the English or Prussians that they were unable to give due credit to any other of the armies engaged than that one in the advocacy of which they have written. To meet this difficulty, Mr. Dorsey Gardner has written a narrative of the campaign. In doing so, it is clear that he is not the special advocate of either side. He has evidently attempted to describe the facts as they occurred and to draw therefrom reasonable and unprejudiced conclusions. His judgment is in most cases, we think, fully supported by the facts, and his work may be regarded as the clearest and most fair-minded history of the Waterloo campaign hitherto accessible to American readers. We give a brief synopsis of its contents and of the conclusions which can be legitimately drawn from it.

Napoleon reached Paris on his return from Elba, March 20, 1815. By the flight of Louis XVIII, everything had been left in confusion, and the entire re-organization of the French government became at once necessary. No other than Napoleon's gigantic capacity could probably have accomplished this Herculean task in time to meet the storm which was fast gathering in the East, and which threatened to burst upon him at any moment. Of the difficulties he encountered and the tireless energy he displayed in his preparations to anticipate the attacks of the allied forces, the author tells us in a few concise and graphic sentences.

The campaign of Waterloo commenced June 15th. At that time the English and Prussian armies were cantoned along the southern border of Belgium, awaiting, before crossing the frontier, the entry of the Russians, Austrians, and Italians upon French territory. The means at Napoleon's disposal to meet this overwhelming force were wholly inadequate. It was necessary for him to act promptly, and by rapid blows to crush and destroy his enemies before they could unite. The English and Prussians were first selected for attack, and, skilfully masking the movements of his troops behind the northeastern fortresses of France, he succeeded in concentrating his army within a few hours march of the point where their flanks united. So successfully were these movements carried out that neither Wellington nor Blücher appear to have received any reliable information as to the line by which he would advance.

It is probable that at no time during his career did Napoleon originate a more masterly plan of campaign than that of Waterloo. His intention was first to beat the Prussians in detail and drive them off, then to turn upon

the English and deliver them battle for the possession of Brussels, whence he hoped to raise the entire low countries in his favor. But fate was against him. The English and Prussian armies outnumbered his own two to one, and he had lost the power to withstand the exertion which so rapid and hazardous a campaign demanded. The Prussians were defeated by him at Ligny, and the English held in check by Ney at Quatre-Bras; but both easily effected their retreat, the former towards Wavre, without his knowing the direction even in which they had gone, the latter to the field of Waterloo, which had been selected by Wellington a short time previously as the place on which the decisive battle was to be fought.

Napoleon entrusted the pursuit of the Prussians to Marshal Grouchy, while he followed the English with the main portion of his army to Waterloo. From this time the most glaring neglects and delays characterized the manœuvres of both Napoleon and Grouchy. The retreat of Blücher from Ligny and of Wellington from Quatre-Bras were most admirably planned and carried out. The manner in which Grouchy was resisted by a portion of one corps of the Prussian army, while the remainder made its celebrated flank march from Wavre to Waterloo for the relief of the sorely pressed English, has rarely been excelled. Napoleon, from disease, had grown prematurely old. His capacity for planning and controlling the movements of armies was undoubtedly as great as ever, but on the battle-field his ill-health deprived him of the physical endurance and activity which is absolutely necessary for a commander-in-chief. To this alone can be attributed his supineness and want of correct information of what was going on in his front at the battle of Waterloo. By this only can we account for his permitting the faulty arrangement of d'Erlon's corps in its attack upon the left of the British, the ill-judged and prolonged attacks of Reille upon Hougomont, the spasmodic and persistent but unsupported assaults of Ney, which, brilliant as they were as magnificent exhibitions of courage, served only to fritter away fruitlessly the strength of the French army and to render the sacrifice of the Old Guard a necessity. All these evinced a degree of negligence on Napoleon's part not his wont. We are led to believe that the battle of Waterloo was not only fought by him with less tactical sagacity than any other, but that in the existing state of his health, and with the means at his disposal, he was unable to cope with the Prussian and British armies, commanded as they were by Blücher and Wellington.

Want of space compels us to leave untouched the opinions of the author relative to the importance of General Bourmont's desertion on the morning of June 15, and as to Grouchy's failure to unite with Napoleon at Waterloo. In these two cases we think him in error, and that the conclusions he reaches are not in accordance with the facts. Bourmont's desertion enabled the Prussian General Zieten to save his corps when the French passed the Sambre. Grouchy could and should have united with Napoleon. The narrative shows, however, that neither event could have seriously affected the final result, and that had Grouchy even succeeded in reaching Waterloo with his command it would only have served to swell the list of killed and wounded, and to increase the number of French fugitives who fled, *saute qui peut*, from the battle-field.

ROBERT WILLIAMS.

#### VICTOR HUGO.\*

This book does credit to the publishers. Binding, print, and paper are unexceptionable. There is a profusion of handsome woodcuts, and there are some very indifferent ones. The most unique are several drawings by Victor Hugo himself, some of which testify curiously to that love of the hideous which sets him apart from other poets. There are a very few misprints. It is hard to understand why a book thought deserving of being presented to the public in so elegant a form should be deemed unworthy of an index.

The work of translation is not, upon the whole, ill-done, though too frequently marred by such inaccuracies as "*Bernese colonnade*" for *bernesque*, *i. e.* by Bernini (p. 30); "*than what*" for *than that which* (p. 44); "*deteriorate from*" for *detract from*; "*according to his lights*" (*selon ses lumières*); "*disassociated with*" (p. 67), etc.

It is very unfortunate that the translator should have thought herself bound to offer us metrical translations of Victor Hugo's verses, the charm of which could hardly be retained in English even by a translator like Bayard Taylor. It would be hard, in this sceptical age, to find a person possessed of such remarkable faith as to believe in Victor Hugo's poetical genius upon the bare evidence of these verses. They do not translate Victor Hugo; they do not even travesty him; there is absolutely nothing of Victor Hugo in them. Two examples will suffice. On p. 126, the line

\* VICTOR HUGO AND HIS TIME. By Alfred Barbou. Translated from the French by Ellen E. Frewer. New York: Harper & Brothers.

"Years of my fleeting youth, did I e'er do you wrong?"  
is offered as a translation of the line

"Que vous ai-je donc fait, ô mes jeunes années?"

On p. 32, the line

"Et d'insectes vermillons qui couraient sur les pierres."

is rendered

"Vermillion insects paced the stony ground."

If Dr. Johnson would have made the little fishes talk like whales, our translator makes the little insects walk like giraffes. Had the translator given the original passages in footnotes, she might have put the insects through their paces *ad libitum*; we should not have followed her.

This book seems a kind of official biography of the monarch of French letters by the historiographer royal. It is an excellent example of what the French call *hugolatry*, if it be permitted to anglicize the accredited French word. Those who seek here penetrating criticism, or even an impartial estimate of the poet's qualities and defects, will be disappointed. No hint is given of a defect in any of Victor Hugo's works, or only such hints as may be gathered from citations made, apparently only to exhibit what the biographer calls the rage, malignance, or the feeble-mindedness of the critics. In the incredible attitude towards Victor Hugo indicated by such words, does the author portray such men as Sainte-Beuve, Lamartine, and others. In the tritest fashion, Barbou passes in review all his master's works, pausing over each just long enough to fit it with some such phrase as "immortal," and to "wonder with a foolish face of praise."

This uncritical and puerile partisanship naturally results in causing the fair-minded reader instinctively to take sides against the author. If Victor Hugo lacks any quality, I will not say of the great man, but of the seraph or archangel, our author does not blab. "Envy," we are told, is a sentiment that never for a moment found an entrance into Victor Hugo's lofty soul. Yet German critics are cruel enough to hint that M. Hugo is too fond of hearing himself styled "*the poet of the nineteenth century*," to enjoy the praise or even the thought of Goethe. It is noticeable that in the enumerations of the great poets, which he is so fond of making in his large way, Victor Hugo studiously avoids the name of Goethe, though mentioning many lesser men. And it is whispered that it is not considered "*good form*," in the *salons* where *hugolatry* is cultivated, to refer to the great German poet.

Near the close of his life, Goethe published some strictures upon "*Notre Dame de Paris*." Now in the book before us nothing thrusts itself



more forcibly upon our attention than the fact that anyone who criticises M. Hugo with any discrimination is looked upon as his enemy. This is so constant that the impression strengthens itself into belief that in this as in other particulars the disciple catches his tone from his master. All this gives a certain amount of probability to the conclusion that Victor Hugo's feeling toward Goethe is not only one of envy, but one of envy mingled with petty rancor.

In the eyes of the "hugolater," he that is not for Hugo is against him. You may admit the supremacy of his genius, you may be held by the spell of his verse whose feet dance to such intoxicating music, you may own your sympathies widened and warmed by commerce with a poet who finds not only love, but virtue, patience, godliness, "in huts where poor men dwell": all is of no avail; you are a foe, a reviler, a feeble mind, if you cannot place him, as a dramatist, by the side of Shakspeare.

The truth is that no great poet is open to so much criticism; to no poet of the first rank ought we to yield ourselves less implicitly; nowhere ought the critical faculty to be more alert than in reading the poetry or the prose of Victor Hugo. In range, versatility, and vivacity, at least equal to Voltaire; in creative imagination and in command of the poetic vocabulary without a rival in French literature, he yet lacks the exquisite sense of style which Voltaire possessed; he lacks, above all, the sense of harmony, the balance of parts, and adjustment of means to end, which, according to Lowell, makes the classic.

And yet Victor Hugo is a classic. He is perhaps the only poet of the first rank that France has produced. To him, conjointly with Lamartine and Alfred de Musset, but still in greatest measure to him, is due the praise of having first discovered the poetical resources of the French language.

MELVILLE B. ANDERSON.

#### ENGLAND IN THE EIGHTEENTH CENTURY.\*

In the preface to the first volume of his "History of England in the Eighteenth Century," published in 1878, Mr. Lecky says:

"I have not attempted to write the history of the period I have chosen year by year, or to give a detailed account of military events or of the minor personal and party incidents which form so large a part of political annals. It has been my object to disengage from the great mass of facts those which relate to the permanent forces of the nation, or

which indicate some of the more enduring features of national life. \* \* \* In order to do justice to them, within moderate limits, it is necessary to suppress much that has a purely biographical, party, or military interest; and I have also not hesitated in some cases to depart from the strict order of chronology. The history of an institution or a tendency can only be written by collecting into a single focus facts that are spread over many years, and such matters may be more clearly treated according to the order of subjects than according to the order of time."

In accordance with the plan thus marked out, the first two volumes of his work brought the history of England down to the accession of George the Third, in a series of monographs, as it were, on Politics, National Manners, the Colonies, Ireland, and Religion, which most vividly bring before the reader the England of that time and her Dependencies, and the characters of the great men who guided or influenced her destinies, political and religious. The reader is dazzled and entranced with the clearest analyses of tendencies and men, set before him with almost undeviating impartiality and judgment, and feels, when he lays down the book, that he has been made intimately acquainted with the characters and motives, the aims and aspirations, of the warriors, statesmen, and great men of the time treated of, and the general development of thought and morals in the mass of the nation.

It is therefore with a most hearty welcome that the reader of the first two volumes will be inclined to receive the new instalment of his History, which Mr. Lecky now, after four years, gives the English-reading public throughout the world in volumes three and four; and that welcome will not be ill-bestowed, for the new volumes fully confirm the opinion of the power and ability of the author which his previous works have won him. Indeed, in this Greater Britain of ours these volumes will be even more interesting than the former part of the work, because they so largely treat of our own history and the struggle of our forefathers for independence.

The accession of George the Third marks the termination of a long whig ascendancy in government, and the two new volumes of the History bring the century to the year 1782, or thereabouts, in eight chapters which treat of the various Ministries of the government down to that year, the Middlesex elections and the "Wilkes and Liberty" excitement attendant thereupon, Parliamentary reform, The Press, America, India, Religious legislation, and Ireland. Of these, the most attractive to an American will doubtless be the chapters on America, The Press, Religious legislation, and Ireland; though no part of the work ought to be slighted, and no part

\* THE HISTORY OF ENGLAND IN THE EIGHTEENTH CENTURY. By W. E. H. Lecky. Volumes III and IV. New York: D. Appleton & Co

is lacking in interest to call for the closest reading of its minutest details, while the whole is interspersed with delineations and pen-pictures of the chief personages involved and the salient events of the period which rivet attention and compel admiration. Indeed, the pages which sketch the biography, and weigh the qualities good and bad, praise-worthy and contemptible, of the different men who set their imprint upon the times, form the greatest charm of the work and most impress one with the genius of the author; and we feel that we know more familiarly the King, Lord North, Burke, Fox, Wilkes, Franklin, Washington, and numerous others, after reading the pages in which Mr. Lecky paints their characters, than we ever should from a mere study of the events in which they took part in their historical sequence.

Although the incidents and course of the American struggle are so well known to all readers on this side of the Atlantic that it cannot be expected of Mr. Lecky to add much to our knowledge thereof, yet the views of a fair-minded Englishman, of his power and clearness of mind, upon the varied events, the causes producing those events, the principles involved, and the characters of the men under whose guidance they were brought about and controlled, cannot fail to be so interesting as almost to make the history of the American Revolution read like a new tale; and the estimates which he gives of Washington, Franklin, and other national heroes, must commend themselves to the attention of every American student.

Again, this history brings out in bolder lines and clearer colors than other accounts of the Revolution which are usually read in this country, the lukewarmness of a large number, if not of the majority, of the Colonists, and the actual and devoted attachment of many to the Royal cause, the difficulties surmounted by the Patriots in the face of this sentiment, and the fair hopes of success indulged in by the English and Loyalists, with the reasonableness therefor.

We see our country with the eyes of a foreigner, not indeed hostile, but certainly free from any false sentiment which would lead him to indulge in exaggeration or suppression of facts; and one can hardly avoid the conviction that however fortunate it was that a new nation should have risen and been successful in its struggle for independence for the people of that nation, for the mother country, and the world at large, the reasons given by the thirteen Colonies for casting off the English yoke were much more glittering generalities, and of far less importance than is generally admitted or claimed by writers

of our own country, and that even after the Declaration of Independence there were many who would have welcomed a reconciliation with England with satisfaction and pleasure. "Any nation," says Lecky, "might be proud of the shrewd, brave, prosperous, and highly intelligent yeomen who flocked to the American camp; but they were very different men from those who defended the walls of Leyden, or immortalized the field of Bannockburn. Few of the great pages of history are less marked by the stamp of heroism than the American Revolution; and perhaps the most formidable of the difficulties which Washington had to encounter were in his own camp." This we may not be prepared to grant in its entirety, but we must allow that it contains much truth, and that without the alliance of France the independence of America would hardly have been won.

We see, too, the great incapacity of the generals to whom the command of her armies and the conduct of the war was committed by England, the constant mistakes made by Gage and Howe and Clinton, much more vividly than is generally told; and through the whole well-known story there is always the same impartial spirit displayed on all questions — no hesitancy to admit the faults of England, and in but one instance, when speaking of Samuel Adams, any injustice shown toward the Colonies or their leaders.

On the whole, the story of the American Revolution, as told by our author, while it may lead us to some new and less exalted opinions concerning our forefathers as a nation exclusively of pure and exalted patriots, will tend to elevate all our preconceived notions of the great abilities of those true patriot leaders who presided over its destinies in the Continental Congress, or controlled its military actions and commanded its soldiers, or conducted with great practical statesmanship its foreign relations, and without whom America could never have achieved a national standing.

In the latter part of the thirteenth chapter, the reader will find a most interesting account of the religious excitements which culminated in the Great Gordon Riots, immortalized in "Barnaby Rudge," and will there see that the character of George the Third at times could appear in most favorable light.

"The calm courage, which he never failed to show, and his extreme tenacity of purpose which in civil affairs often proved very mischievous, were in the moments of crisis peculiarly valuable. \* \* \* Much hesitation [on the question of allowing the troops to fire on the mob] appears to have been shown in the council; but the king, declaring that at least one magistrate would do his duty, announced his intention of acting on his own respon-

sibility, and his readiness to lead his guards in person."

The riots ceased only after the destruction of no less than seventy-two private houses and four gaols; and all the horrors of mob law, which are related with a skill and eloquence fully equal to the pages of Dickens, came from a laudable attempt by the authorities to lighten the penal laws against the Catholics, which were already becoming a dead letter.

The rise of another great power of modern times is well told in the account which our historian gives of the Press; and the pages which he devotes to this subject are very satisfactory, though not so extended possibly as could be desired. During the period treated of, great progress was made in literary merit and political importance, and then first the right of parliamentary reporting was virtually conquered. It will interest all Americans to learn that it was during the contest for this privilege of the Press that the forms of the House of Commons were first employed for the purpose of systematic obstruction to legislation.

Want of space must preclude anything more than a mere mention of the chapters on Ireland, which make most entertaining and instructive reading, and are further interesting because considerably at variance with the views held by Mr. Froude in his "English in Ireland in the Eighteenth Century," and much more favorable to the Irish than the latter work.

He who reads Mr. Lecky's volumes will reach the end of the fourth with regret that there is no more, and will look forward to future volumes to round out the century by the history of the remaining eighteen or twenty years, not yet told, with the hope that the next instalment may come as speedily as possible.

WM. ELIOT FURNESS.

#### THE CHICAGO MUSIC FESTIVAL.

In the limited space which THE DIAL can give, it is possible to cover only certain special and conspicuous aspects of the festival. Let us select these:

The chorus; its quality, balance, and efficiency.

The artistic results, as an educational influence in the community.

The absurdity of setting forth æsthetic feasts on the King's Common.

The Chicago chorus was superior in quality to that of New York, inferior to that of Cincinnati. It was composed of about nine

hundred singers, many of whom never sang in chorus before, and were unacquainted with the technics of music. The difficulty of drilling them must have been proportionately great, and the more credit is due the tireless and persistent leader, Mr. W. M. Tomlins. The soprano tone, upon which most depended, was firm, pure, and reliable; and the ladies constituting this division of the chorus are a body of intelligent and trustworthy singers whose future efforts cannot fail to be valuable. The accuracy of their attack, the courage with which they dashed upon and conquered disheartening dangers, and the serenity and composure which marked their labor when the energy of their associates lagged or the tone became brittle or feathery, challenged the admiration of those who have attended the festivals at Cincinnati and New York. The praise due the altos should fall little below this: they were alert, true, and steady. The tenors were insufficient in number and inferior in quality; moreover, they were frequently dilatory, and their shyness would have done more honor to their singing in private than in public. The basses were probably adequate in number and fairly satisfactory in performance, but not a match for their sisters. The chorus, in a word, was out of balance, and never, therefore, capable of rendering effectively any great work. Of those which afforded it the best opportunity, may be taken the Bach cantata, a mere broad, simple, rich, and noble composition, as easy to sing as a church hymn; and the Schumann mass, quite as plain in construction, but not rich or noble — not even religious, except in glimpses. It was not worthy of a place on the festival programme, and was sung in a *tempo* which indicated that no religious significance was associated with it. The choruses in the selection from "Les Troyens" were better rendered than in New York. They are difficult for amateurs. Of course, the closing movement of the Ninth Symphony was not offered by way of entertainment, but as a mere muscular exhibition, so far as vocal gymnastics in the mass go. It is not expected ordinarily that it will be sung sweetly or with any serious pretence of sentiment; the test is simply: can the sopranos keep their A without screeching or flattening? They succeeded in avoiding both perils. When the dull ear of Samuel Johnson, suffering under the agony of a highly ornamented violin performance, was assured by a distinguished aristocratic connoisseur that "it was wonderfully difficult," the erudite churl replied frankly, "Difficult, sir! would to God it were impossible!" There are honest and mild souls who have a similar wonder and wish

concerning the vocal part of Beethoven's Ninth Symphony.

Which brings us to the second consideration: How sincerely was the Chicago festival enjoyed by the forty-five thousand people who attended it, and what influence has it had in elevating the standard of taste in our community? To so comprehensive a question no precise answer can prudently be ventured. The people were there; but they did not hear the music.—We are already in the third and most practical of the triad of questions. It may reasonably be doubted that more than ten per cent of those who were present heard any soloist as they should all have been heard; or felt that the chorus and orchestra carried to their ears the complement of harmony necessary for genuine pleasure. To estimate the value of the festival as an educator of taste, under such embarrassing and really ludicrous conditions, is a waste of time. If the music was heard throughout the Exposition Building, then the public in attendance was suffering from an unintermittent chill. Its coldness was phenomenal. The most exquisite achievements of the greatest of living singers passed almost unnoted; the glorious triumphs of the chorus received no token of appreciation, beyond the spasmodic and feeble clapping of a few hands; even the orchestra, which suffered least from the atrocious environment, was not appreciated, so far as spontaneous manifestations of delight may be accepted as testimony. The vocal masterpieces, Madame Materna's interpretation of the sublime scena and aria from *Oberon*, "Ocean! Du Ungeheuer," and her marvellous illumination of the Wagner selections, fell dismally upon subdued and silent multitudes. An heroic singer, the first deserving that illustrious name whom we have heard in the West—in the United States—she might as well have chanted her mighty songs to the waves of the sea or to the whirlwind of the prairie. In the momentary pause of a strain of majesty and melodious power, a locomotive snorted over the gridiron of railroad tracks just outside the huge void of a building used as a concert-room, and at another almost as inopportune instant, a second engine, with a sly suggestion of malicious humor in its lusty throat, emitted a scream higher in pitch than musical tone often reaches. Several of the blandest episodes in the orchestral numbers were similarly ruined.

The readiness with which business men advanced the cost of the festival, and the actual popularity of the concerts, even in severe weather, indicated that Chicago people are eager to enjoy music of the highest character. They have not yet had an opportunity

to do so; and until they shall have had, it is manifestly improper to pass any judgment on their acumen or taste—a judgment precipitously reached by critics more satiric than judicial. The opportunity cannot arrive until a suitable structure, like that of which Cincinnati justly boasts, shall be erected. Meanwhile it is a waste of resources to set forth an æsthetic feast on the King's Common.

MARGARET F. SULLIVAN.

#### BRIEFS ON NEW BOOKS.

MR. PHILIP GILBERT HAMERTON has, in his treatise upon "The Graphic Arts," given not alone the art student but all cultured readers a work which cannot be commended too strongly. In his concise and admirable dedication to Robert Browning, and in his preface, the author emphasizes the great importance of *open-mindedness* to the success of man in all worthy pursuits of life, and especially in the highest artistic and intellectual callings. He complains, with justifiable earnestness, of the many signs which our modern intellectual life affords of a tendency to confine the mind within the narrow boundaries of a single one-sided occupation, and denounces such limitations as fatal both to the harmonious development of man and to a higher success in the special directions chosen. No form of mental culture, he urges, ought to be unfamiliar to the man who aspires to live on the intellectual heights of his time; and as an advocate and expounder, at once learned and popular, of some of the most beautiful of the outward forms in which the culture of the mind may be revealed—the graphic arts of drawing, painting, and engraving—he has in this work assumed the task both of awakening an interest in these arts and of imparting a knowledge of their means and methods, their æsthetic limits, and their relative worth. Very keenly he remarks that these forms of mental production need an ardent advocate far more than, for example, literature; since the latter carries with it to a greater degree an educating influence, and is in itself much more likely to find appreciation than such forms of art as he presents, whose purpose and meaning are less obvious and little liable to be fully understood without some preliminary education. With careful and minute study, and with fine intelligence, the author treats the different processes of these arts, in all their historic stages, from the primitive pen-and-ink drawing to the complicated methods of modern times—giving at each point, with wonderful clearness and effectiveness, the characteristic features of each process, its special advantages and peculiar limitations, and its comparative relations to nature. Each of the nineteen chapters is a masterpiece—the result of a glowing interest for and profound study of art, joined to uncommon native qualities. Our space precludes detailed mention of the contents of these several chapters, but we must note, in his elaborate treatment of



wood engraving, the high praise which Mr. Hamerton gives to American engravers. "There can be no question," he says, "that the Americans have far surpassed all other nations in delicacy of execution. The manual skill displayed in their wood-cuts is a continual marvel, and is accompanied by so much intelligence—I mean by so much critical understanding of different graphic arts—that a portfolio of their best wood-cuts is most interesting. Not only do they understand engraving thoroughly, but they are the best printers in the world, and they give an amount of care and thought to their printing which would be considered uncommercial elsewhere." The credit of this is, in his opinion, "due to the managers of 'Scribner's Magazine,' who worked resolutely with this definite end in view, and gradually reached perfection by paying for many cuts which were never published, and by forming a school of wood-engravers animated by the same spirit." The illustrations of Mr. Hamerton's treatise, contained in the quarto edition of the work, are selected with nice discrimination to represent the different processes, and are specimens of fine artistic execution; the method by which most of them are reproduced is kept as a secret by the publishers. Two illustrated editions are published by Messrs. Macmillan & Co.—one at thirty-five dollars, and one in large paper at seventy dollars. It is worth noting, as showing the high appreciation of the book, that the entire high-price edition, limited to three hundred and fifty copies, is already sold, and that a copy of it now brings in London a sum which would make it cost in this country about one hundred and forty dollars, or twice the original price; yet the work has been out only a few months. It is gratifying, too, to note the large proportion of both editions sold in America. It must be added that although the book is, of course, much more desirable in the larger form, yet the student of limited means should be grateful to Messrs. Roberts Brothers for the cheap American edition (at two dollars), which, carefully studied at home, will enable him to gain all the benefits of the illustrated edition by consulting the latter at the reference-rooms of the public libraries—none of which, it scarcely need be said, should be without a copy of this magnificent work.

THE scene of the novel called "A Reverend Idol" (J. R. Osgood & Co.) is nearly identical with that of "Cape Cod Folks," published last summer. The Cape, if it produce little else, seems to afford very good material for stories; and the anonymous authors of the two books named may be entitled to the credit of the discovery and development of a new industry for the bleak sandy crescent circling Massachusetts Bay—although, judging from the libel suits begun last year, it is an industry to whose introduction among them the Cape Cod folks do not take over-kindly, their narrow peninsular prejudices leading them to prefer their wonted pursuits of fishing and berry-picking to sitting as subjects for "pearl" literary artists. Their sensitiveness is, however, but little likely to be hurt by anything in "A Reverend Idol," which is not a character-study

of the natives, but a novel, whose principal people meet and whose events are worked out in that region—still not inhospitable, it seems, to liberally-paying summer boarders. The Rev. Kenyon Leigh, the chief figure of the story, is introduced to the reader in the not prepossessing character of an unmarried clergyman who is "adored of women." He is thirty-four years old; and "the tragical thing was that, as he grew older, young girls worshipped him all the same and a good deal more, while the maturer maidens and young widows naturally put more personal hope into their devotions: so time brought to this suffocated idol no relief, but an ever-widening circle of the incense-burners." It will at once be seen that a novel-writer has no easy task in undertaking to make such a character interesting or agreeable—particularly to male readers; and the degree of success attained is really a considerable triumph. An opportune shipwreck on the lonely Cape permits the ministerial idol to discover some very manly and heroic qualities; he is the leading and bravest spirit among the hardy fisher-folk, and succeeds, under circumstances of appalling danger, in rescuing the entire crew of the doomed vessel. His exploit wins the admiration of the reader, and of Miss Monny Rivers, who, so far from making an idol of the Reverend, has heretofore chosen him as the special object of her feminine contempt, in return for his having rather inconsiderately objected to the presence of a young lady boarder at the same house with him. Her obvious aversion has precisely the effect upon him that previous sentimental overtures have failed of: he becomes really in love with the beautiful and bewitching girl. She, gradually getting an insight into his character, returns his love, and the summer and the story end happily—though barely escaping a dreadful tragedy in which the plottings of an ancient burner of the incense of feminine adoration at the Reverend's shrine, aided by his own tragic and ponderous way of dealing with complications requiring not force but gentleness and skill, have all but involved the heroine. From these complications, though caused originally by a slight girlish folly of her own, she emerges with the most credit, retaining to the end the fullest sympathies of the reader: while the Reverend idol—who "had not failed as a lover, he had merely failed as a man to comprehend a woman"—remains, it must be owned, rather a wooden figure. The description of Monny's desperate attempt at suicide, and her rescue by her faithful dog and Mr. Leigh, is given with dramatic power; as is the scene of the night rescue of the shipwrecked sailors, in an earlier chapter. The local touches of the story are well done, affording many interesting glimpses of Cape Cod life, and suggesting how much of the picturesque may be got by a keen eye and trained hand from a region which to the unpoetic sight must appear singularly barren—a region whose external features our author thus describes: "The vast sweep of the open Atlantic, its shore scarcely more than half a mile distant from the front of the house, bounded the horizon; while away to one side, the gray tower and fantastic arms of a windmill, a few weather-beaten roofs of

the little village of Lonewater,—these were the sole signs of human life in the landscape. All else was a strange rolling waste of sand-hills, only broken here and there by little belts of pine trees and shrub-oaks, which, with the golden masses of the poverty-grass, still in bloom, touched the sand-heaps and their hollows with some lines not wholly unbecoming to the eye, however little they might promise of harvest."

MR. LATHROP'S "An Echo of Passion" (Houghton, Mifflin & Co.) we conceive to be, on the whole, a better literary performance than his lately published story "In the Distance," although the latter will doubtless be more acceptable to those readers who like a larger plot and a wider range of characters and action. That Mr. Lathrop is not wanting in the ability to construct a good plot, he has shown in several instances; and yet it is obvious from his work that few characters and simple situations afford the best opportunity to his talent for analysis of motives and study of mental processes. Such is the material which he has selected for his "Echo of Passion"—very prettily named from the fact that it is a real echo of a woman's voice which, chancing to meet the ear of an old-time lover sojourning with his young wife among New England hills, recalls to his idle mood the memory of his earlier attachment, and presently awakens in him a responsive echo not altogether dulcet in its tone. It is clearly Mr. Lathrop's wish to show how the unguarded or unrestrained exercise of the emotions may combine with "that unspiritual god" called circumstance to lead a well-intentioned man to a position of dishonor. That Fenn, the hero of Mr. Lathrop's story, does not follow the passionate echo into regions fatal to his domestic peace, is something for which he himself is clearly entitled to no credit; and, so far as our respect for him is concerned, he might as well have gone to any length in his flirtation with the fascinating widow. But as it was his fortune to have a wife of less discriminating mental habit—or perhaps of *more* discrimination, she being able to make a distinction where most disinterested people would think there was none—he escapes the penalty of his folly. He awakens from his infatuation—or, rather, is awakened somewhat forcibly by others; and his wife's "great love and generosity restored his self-respect"—presumably a not over-difficult task with his class of husbands. Mr. Lathrop has succeeded in enforcing an obvious and useful moral, without making his book immoral. As a literary performance, it is very clever. It has many deft touches, and the wit is fairly successful and enlivening. The author has, of course, made the most of such opportunities as that afforded in the contemplation of the effects of Fenn's flirtation upon the very proper dames of his and his wife's acquaintance, who are divided between delight in the proceeding as a diversion to the *ennui* of country hotel life, and ostentatious anxiety to ignore it altogether; and who discuss it furtively, "scandalized that such a theme should be discussed at all" in their presence, yet lingering fondly upon the

scandalous details, "the ribbons on top of their heads frowning loftily" as they speak. Only an incapacity for the ludicrous can prevent appreciation of the scene in which the theological student surprises the clandestine lovers while berry-picking: "A form was stirring among the tall black-berry bushes. It proved to be the noxious student with eyes like a bug's, who was browsing upon the vines with joyless diligence. He looked up, saw them both, recognized Fenn, and resumed his eating. 'How did that insect ever get up here?' wondered the chemist. 'Can it be his *habitat*?' And he was smitten with an unpleasant apprehension as to the rumors which might find their way to the hotel from this source."

MARY HEALY'S little story of "A Mere Caprice" (Jansen, McClurg & Co.) has the piquant attractiveness of being an American girl's study of Parisian life. The society with which it deals is mainly that of the wealthy and fashionable classes, though a few characters are introduced from the *bourgeoisie* and from the working-people. An outline of the story may be quickly given: Baronne Olga is a beautiful woman, subtle and heartless,—a Russian adventuress, who has married a wealthy Parisian banker, and is cordially hated and feared by all his relatives. She picks up one evening, on the street, a poor sewing-girl, in great distress, and takes her home in her carriage. When, in a few hours, a baby is born and the poor mother dies, Olga takes the whim to adopt the child. Her husband soon dies, leaving her a large fortune, but no children of her own; and she educates the foundling, and brings her up in luxury, concealing from her her humble origin. It is Olga's intention to marry Marca (the adopted child) to Maxime, Olga's nephew,—a dissipated and rather worthless young fellow, whom Marca yet loves devotedly. Meanwhile life becomes a trifle stale to Olga, and partly to relieve it she takes a maternal interest in a young painter, whom she develops into a successful artist, and presently falls in love with him—a passion which he returns ardently for a while, and then transfers to the young girl Marca. Olga becomes jealous, and one day surprises the painter in his studio avowing his love to Marca, who rejects him and declares her attachment to Maxime. But this does not save her from the fury of Olga, who turns her from her house quite destitute, after revealing in brutal terms the secret of her origin. Neither of Marca's lovers affords her assistance—Maxime through weakness, and the painter through his despair, which causes him to leave the city. Marca takes refuge with an old lady, a former teacher, now poor, and tries to earn her living. Her struggles are pitiful and fruitless. The old lady dies; a fellow-lodger, Pierre—an honest young man of the working-classes—falls in love with her, and she flies from his presence; and after the most wretched and pathetic efforts to support herself honorably, every friend gone, and finally turned out of her miserable lodgings, she ends her troubled life in the river. The story is well written, and interesting. The style is sparkling and viva-

cious, the plot is handled cleverly, and there are a number of dramatic and thrilling situations. Of the characters, the women are better drawn than the men—Olga and Marca being particularly well done. There are also some very good descriptions of social and artist life in Paris, evidently the result of something more than superficial study.

MR. WEEKS'S "Among the Azores" (J. R. Osgood & Co.) gives some capital sketches of a little-known but very interesting region. Two sojourns among the Azore islands have been made by the author, who contributed to several newspapers the descriptive sketches which are the foundation of the present volume. These sketches deal with the external features of the islands—their physical geography, climate, products, and people; and these are illustrated from photographs and original drawings. The writing is in excellent taste; the style is clear and direct; the descriptions are easily understood, and a large amount of information is given in little space. The Azores are, it seems, already regarded in England, as a winter resort, "on a par with the most favored regions of Southern Europe"; and, notwithstanding their inaccessibility from our shores, American health and pleasure seekers are found there in considerable numbers. A profound and all-pervading laziness is inseparable from the climate, and this has the most beneficial results upon those who go there to recuperate exhausted constitutions. The most depleted nervous system could hardly fail to be benefited by a climate which induces such a state of "restful laziness" that a brief residence renders it quite impossible to remember the day of the week or month. This climate is described as "singularly equable and delicious. \* \* \* The average temperature is sixty degrees, and the extreme variation throughout the year only from about forty-five to eighty degrees." The island of San Miguel is "an eternal summer-land. All kinds of flowers blossom the winter through. \* \* \* Oranges ripen from November to May, and fresh vegetables and fruit come to your table in January." The cheapness of these products is astonishing. "The finest grapes are purchased for a cent a pound, twenty or more large ripe figs for two cents, and enormous melons for three and four cents." Living is very inexpensive. "At almost any time six cents will buy sufficient for the dinner of half-a-dozen persons." A gentleman who spent a winter there with his wife, occupying a large house and fine estate, keeping three servants, and living luxuriously, found his expenses less than two dollars a day. There is much in Mr. Weeks's sketches to tempt one to a sojourn in the Azores—or at least to read carefully his accounts of them, as a possible preliminary.

MR. SERJEANT BALLANTYNE'S "Experiences of a Barrister's Life" (Henry Holt & Co.) cover a period of more than fifty years, and combine autobiography and gossip details of his experiences of men and life in a style which is often amusing and generally diverting. Mr. Ballantyne is perhaps best known to fame through his prominent connection with the

great Tichborne case, in which he was the plaintiff's counsel; and he gives many interesting particulars of this and other famous trials in which he was engaged. His book is full of personal anecdotes, those of distinguished lawyers and judges being particularly good. His style is well adapted to this sort of matter, and his reminiscences of court scenes and professional life gain an added zest from the highly personal way in which they are given. The most prominent figure in his pages is of course Mr. Serjeant Ballantyne. The reader readily enough pardons this, so long as he is regaled with the interesting things Mr. Ballantyne has seen and heard, and becomes impatient only with Mr. Ballantyne's prolix and important way of commenting on what he describes. This tendency reaches an almost ludicrous point in his mention of celebrated literary men whom he had the good fortune to know. Thus, when he tells us that he met Thackeray "frequently," that they "were members together of the Garrick Club," and that he "often saw him elsewhere," we read with eagerness his description of the great man's personal appearance, of how he acted, and what he said. But this interest in no wise extends to Mr. Ballantyne's grave statement that he does not altogether approve of Thackeray's novels—that "I am not a great worshipper of his more elaborate works," or that "when I read a novel I want a hero who does not give me lessons, and I do not care for the anatomy of human nature," etc. To have been noticed by such a man as Thackeray is enough to impart a mild interest to even a beefy British barrister; but the world is not feverishly anxious to know the barrister's opinion of Thackeray's literary work. Though the author sometimes cuts in this way a slightly ridiculous figure, the book is thoroughly entertaining—just such a work, in a word, as might be expected from the shrewdness, good nature, but rather unpropitiatory complacency which are so well expressed in the author's portrait.

MR. FRANCIS H. UNDERWOOD, who lately prepared and published a biographical sketch of James Russell Lowell, has performed a like task for Longfellow. Mr. Underwood explains in his preface that his work was begun something like a year ago, with the approval of and in consultation with the poet; that as a resident of Cambridge, and as the projector (we believe also the first editor) of "The Atlantic Monthly," he had enjoyed the personal acquaintance, and acquired familiarity with the personal and literary histories, of the remarkable group of men who made the period renowned, and intends to complete his series of sketches by adding those of Whittier, Holmes, and Emerson. The biography of Longfellow (Osgood & Co.) is full of personal details, all of which, especially those relating to the poet's earlier life—illustrated with a number of new engravings—are of interest at this time. In speaking of the poet's ancestry, Mr. Underwood remarks: "The Longfellows for generations were tall and vigorous men, with the instincts and training of soldiers; the Wadsworths had their virtues and their heroic bravery; but never before this fortunate

conjunction (so far as we know) was there in either family a gleam of the poetic faculty." The remark would, we think, be found true in any study of heredity; there have been lines of heroes, but few generations of poets. The sketch of Longfellow's literary work, and of its influence upon the intellectual development of his time, is made with thoughtfulness and discernment. There are unmistakable evidences of haste in the preparation of Mr. Underwood's volume, but it will very well serve its purpose until something more thorough and authoritative shall appear. His remarks regarding the pictures of Longfellow, and the implication that none of the portraits or prints are so good as the photographs, are given singular point by the fact that the engraved likeness in this volume is the worst which has appeared.

MR. JEHU BAKER'S translation of Montesquieu's *Grandeur et Decadence des Romains* (Appleton) appears to be a production of this state, as the preface is dated at Belleville, Ill. It is a book of genuine and high merit. The translation is correct and idiomatic, and the work of editing is done with good judgment and scholarship. It may be that the scholarship is a little old-fashioned: Adam is the standard authority cited upon Roman antiquities, and if the plan of the book led into recondite or controverted points of antiquities, this would certainly be inadequate and misleading. Montesquieu, however, keeps very much upon the surface in these matters, confining his consideration to the great leading events and facts which are subject to no dispute. Mr. Baker, too—as his choice of an author shows—cares more for the philosophy of political history than for the details of institutions or events. He has added a few foot-notes to those of Montesquieu and his French editors, but his principal work has been in the shape of independent notes appended to each of the twenty-three chapters. As in perhaps half the cases these notes are longer than the original chapters, the book appears to be about in equal parts the work of the translator and the editor. Nobody needs to be told of the greatness of Montesquieu as a writer upon political philosophy, and of the importance of this, probably his best work; and it is enough praise for the translator to say that his notes are not unworthy of the book which they are designed to illustrate.

Two noticeable illustrated art books, published in London, have been introduced into the American market by Scribner & Welford. They are Walter Copeland Perry's "Greek and Roman Sculpture" and George Redford's "Manual of Sculpture." Both works are written with a technical minuteness and faithfulness which give them a certain and considerable value to art students; yet in both there is a lack, to a somewhat remarkable degree, of a deeper intuitive knowledge of the ideas expressed by and expressible in sculpture. The secret of this lack doubtless is, in Mr. Redford's work, an attempt to give too many details within limited space; and in Mr. Perry's larger book, a study of and dependence upon other authors to an extent which precludes a

free expression of his own views. The illustrations, while not pretending to be masterpieces, are in both works well adapted to their purpose, and add much to the value of the books.

MR. CHARLES D. B. MILLS presumably designs in his collection of "Gems from the Orient" (Geo. H. Ellis) to make his contribution to some aphoristic anthology of the future, which, in his view, is to contain, "in a small volume, the choicest gems of thought and expression scattered along the different centuries of human history." While he is equally certain of the appearance of such a work, and that it must appear "in a small volume," he is modest enough to deny his own qualifications for the task of preparing it, and contents himself with the hope that his book may be considered, along with other collections of choice quotations from various sources, as material for the ultimate grand purpose. His research covers a special field with which long study has made him familiar, and his industry and knowledge have enabled him to gather from it a rich harvest.

#### LITERARY NOTES AND NEWS.

BOULTON'S "The Russian Empire, its Origin and Development," is just issued in "Cassell's Popular Library."

REV. C. A. BARTOL'S eloquent discourse on Emerson, delivered in West Church, Boston, is published in pamphlet form, by A. Williams & Co.

W. S. GOTTSBERGER publishes "The Eleventh Commandment," a romance by Anton Giulio Barrili, translated from the Italian by Clara Bell.

THE ORANGE JUDD CO. issue in two volumes "The Life and Writings of Frank Forester (Henry William Herbert)," edited by David W. Judd.

MR. DARWIN'S biography is to be prepared by his son—the colleague of his father in many scientific researches, and peculiarly well fitted for the task.

MOSES KING, Cambridge, Mass., issues in paper covers Dr. Samson's Review of the work of the English revisers of the Greek Text of the New Testament.

J. R. OSGOOD & Co. issue a "Pocket Guide to Europe," printed in compact form, and revised and kept up to the latest information and schedules of travel.

DODD, MEAD & Co.'s new edition of "Barriers Burned Away" (E. P. Roe) is in the form of the Franklin Square Library, with paper cover, and is sold at twenty cents.

THE fullest account yet given in this country of Mr. Darwin's life and work is that in the "Popular Science Monthly" for June. It is accompanied by a portrait of the naturalist.

THE proceedings of the Massachusetts Historical Society with reference to the deaths of Longfellow and Emerson, will be published in handsome form, by A. Williams & Co., Boston.



P. BLAKISTON, SON & Co. issue two timely volumes in their cheap and excellent series of "American Health Primers"—"The Summer and its Diseases," by Dr. J. C. Wilson, and "Sea Air and Sea Bathing," by Dr. J. H. Packard.

MR. STODDARD'S "Henry Wadsworth Longfellow, a Medley in Prose and Verse," will be issued in a few days, by Geo. W. Harlan & Co. It will be in quarto form, will be dedicated to Mr. Whittier, and will contain a new steel-plate portrait from a photograph by Sarony.

THE "Northwestern Summer Institute," designed to afford teachers and others an opportunity to unite recreation with special study during the summer months, will hold a session of five consecutive weeks, beginning July 12, at Petoskey, Michigan, in the attractive region of Little Traverse Bay.

HENRY HOLT & Co. will publish soon a work on "America and France; the Influence of the United States on France in the Eighteenth Century," written by Mr. Lewis Rosenthal, whose special opportunities for studying the subject were gained by four years' residence in Paris as an unofficial *attaché* of Minister Noyes.

PORTRAITS of Longfellow are features of several of the June magazines. The "Atlantic" has one engraved on steel, which, however finely executed, seems less satisfactory as a likeness than the woodcut given in "Harper's." The latter is, indeed, almost an ideally fine picture of the poet in his later years.

THE interesting announcement is made by Roberts Brothers that they propose to reproduce our namesake of forty years ago, "The Dial," without abridgment, and with a new and complete index. A very full account of the original "Dial" was published in this journal for May, 1880. Complete sets have been for some time hard to get, and the reprint will be welcomed by librarians and collectors. It will be issued in four volumes, at fifteen dollars.

DR. JOHN BROWN, who died recently at Edinburgh, was the author of numerous pleasant essays and sketches, but is best known through his charming sketch of "Rab and His Friends," which has enjoyed great popularity, and is likely to become an English classic. It was first issued in 1858, and has been translated into many languages. Dr. Brown was a Fellow of the Royal College of Physicians, and also of the Royal Society of Edinburgh. He was seventy-two years old.

J. B. LIPPINCOTT & Co. announce "Prince Hal," a novel, by Fanny Andrews; "Brushland," by John Darby; "A Text-book of Astronomy," by Prof. G. M. Phillips and Isaac Sharpless; and a new popular edition of Prescott's works, at \$1.50 per volume, printed from the plates of the new revised edition. The same firm has recently issued a "Charles Dickens Birthday Book," compiled and edited by his eldest daughter; "From Hand to Hand," translated, by Mrs. A. L. Wister, from the German of Golo Raimund; "Lottie of the Mill," translated from the German of Heimburg; "Forever and a Day," a novel, by Edward Fuller; "Sin Reconsidered and

Illustrated," by Rev. J. B. Gross; and "Kant" (Philosophical Classics for English Readers), by William Wallace, Weston College, Oxford.

HOUGHTON, MIFFLIN & Co. announce another of Prof. Anderson's translations of Björnson's novels, "The Bridal March"; "In the Harbor," by H. W. Longfellow; "Reminiscences of Oriel College and of the Oxford Movement," by T. Mozley. Recent issues of this house include the second volume of the "American Statesmen" series—John C. Calhoun, by Dr. H. Von Holst; "The Gypsies," by Chas. G. Leland; Wherry's "Comprehensive Commentary on the Qur'an" (Philosophical Library); a revised edition for 1882 of the "Satchel Guide for the Vacation Tourist in Europe," corrected to date; "Dick's Wandering," a new novel, by Julian Sturgis; volume four of the new edition of Bret Harte's works, "Gabriel Conroy"; "Poems," by Mary E. Blake; and "Niagara and Other Poems," by George Houghton, author of "The Legend of St. Olaf's Kirk."

CHARLES SCRIBNER'S SONS will publish immediately a new work on "The Faiths of the World," and a work entitled "The Order of the Sciences," by Prof. Charles W. Shields. Among their recent important books are Dean Stanley's "Westminster Sermons"; a novel called "Guernedale," by a new writer; the "Index Guide to Travel and Art Study in Europe"; and two additional volumes in the new edition of Dr. Holland's works—"Nicholas Minturn" and "Miss Gilbert's Career." Judge Cox's narrative of the Campaign of Atlanta, in the series of "Campaigns of the Civil War," will be followed by "The March to the Sea—Franklin and Nashville," by the same author. The series will also contain "The Campaigns of Grant in Virginia," by Gen. A. A. Humphreys; "The Mississippi," by F. V. Greene; and a volume of "Sheridan's Campaign in the Shenandoah Valley," by a writer not yet announced.

G. P. PUTNAM'S SONS announce: "Social Equality, a Study in a Missing Science," by W. H. Mallock, author of "Is Life Worth Living?" "Hood's Own," Popular Edition, quarto, with 174 illustrations, in paper covers; "The Science of Ethics," by Leslie Stephens, author of "English Thought in the Eighteenth Century"; "Lady Beauty; or, Charming to her Latest Day," by Allen Muir, and "At the Eleventh Hour," by Annie Edwards, author of "Archie Lovel," ("Trans-Atlantic Series"); "Gypsy," by M. E. Kenney ("Knickerbocker Series"); "On the Borderland," by Harriette A. Keyser; and "Marjory Graham," by Isa E. Gray. The seventh volume of the "Art Handbooks," which is now in preparation, by Mrs. S. N. Carter, principal of the Woman's School of Design, will be devoted to the subject of "Drawing in Black and White." The same firm has lately issued "Naval History of the War of 1812," by Theodore Roosevelt; "Arctic Sunbeams" and "Orient Sunbeams," by S. S. Cox; "The Present Religious Crisis," by A. Blauvelt; and "The Defense of the Bride," by Anna Katherine Green, author of "The Leavenworth Case."

## BOOKS OF THE MONTH.

[The following list includes all New Books, American and English, received during the month of May by Messrs. JANSSEN, McCLEUNG & Co., Chicago.]

## HISTORY.

**History of the Formation of the Constitution of the United States of America.** By Geo. Bancroft. 2 vols. 8vo. \$5.00.

"This long expected continuation of the *magnum opus* of Mr. Bancroft has come at last. \* \* \* The style of the work is remarkable for its classic severity and for its terseness. \* \* \* It differs from the pugnacious brevity of Tacitus only because Mr. Bancroft is broader and more liberal in his philosophy."—*N. Y. Herald*.

**A History of England in the Eighteenth Century.** By W. E. H. Lecky. Large 12mo. Vols. III and IV. Per vol. \$2.25.

"The third and fourth volumes will fully sustain the high reputation of the writer. \* \* \* Readers of Mr. Lecky's former volumes will naturally turn with special interest to the continuation of his masterly narrative of Irish affairs. On this ground Mr. Lecky stands almost unrivalled."—*The Times*, London.

**The History of Hernando De Soto and Florida;** or, Record of the Events of 1519 to 1568. By Barnard Shipp. 8vo, pp. 689. \$6.00.

**The Reign of William Rufus and the Accession of Henry the First.** By Edward A. Freeman, M.A., etc. 2 vols. 8vo. \$8.00.

**Montesquieu's Consideration of the Causes of the Grandeur and Decadence of the Romans.** A new translation, together with an introduction, critical and illustrative notes, and an analytical index. By Jehu Baker. 18mo, pp. 536. \$3.00.

**Atlanta.** By Jacob D. Cox, LL.D. "Campaigns of the Civil War"—IX. 12mo, pp. 274. \$1.00.

**The Vicksburg Campaign and the Battles about Chattanooga,** under the Command of Gen. U. S. Grant, in 1862-63. An Historical Review. By S. H. Reed. 8vo, pp. 401. \$1.50.

"The volume can be unreservedly commended. \* \* \* It is one of the most careful and courageous pieces of historical criticism in our military literature."—*N. Y. Tribune*.

**The Naval War of 1812.** The History of the United States Navy during the last war with Great Britain. By Theodore Roosevelt. 8vo, pp. 498. \$2.50.

"The great aim of the author is accuracy. We miss the fire of James and the picturesque description of Cooper, but we have a truthful and impartial narrative, and one which is sufficiently lively to interest and delight the reader."—*N. Y. Herald*.

**The Comic History of England.** By Gilbert A. à Beckett. *Édition de Luxe*. Profusely illustrated by John Leech. The illustrations printed on china paper. 3 vols. quarto. London. Net. \$30.00.

**History of the Conquest of Peru.** By Wm. H. Prescott. *New Popular Edition*. 2 vols. 12mo. \$3.00.

**General Butler in New Orleans.** History of the Administration of the Department of the Gulf in 1862, with an account of the Capture of New Orleans and a sketch of the previous career of the General. Civil and Military. By James Parton. *New Edition*. 8vo, pp. 661. \$2.50.

**The Indian Empire.** Its History, People, and Products. By W. W. Hunter, C.I.E., LL.D. 8vo, pp. 568. London. Net. \$3.00.

**A New History of the English Stage.** From the Restoration to the Liberty of the Theatres, in connection with the Patent Licenses. By Percy Fitzgerald, M.A., F.S.A. 2 vols. 8vo. London. \$8.00.

**Last Days of Knickerbocker Life in New York.** By Abram C. Dayton. 16mo, pp. 275. \$1.25.

**A Comic History of the United States.** By Livingston Hopkins. Illustrated. 16mo, pp. 325. 75 cents.

**The Russian Empire.** Its Origin and Development. By S. B. Boulton. 18mo. Paper 25 cents; cloth, 50 cents.

## BIOGRAPHY.

**Henry Wadsworth Longfellow.** A Biographical Sketch. By Francis H. Underwood. 12mo, pp. 355. Portrait. \$1.50.

"The book is charming from the first word to the last. There is not an error of taste in it, and it does not leave untouched a salient point in Longfellow's career."—*N. Y. Tribune*.

**Henry W. Longfellow.** Biography, Anecdote, Letters, Criticism. By W. Sioane Kennedy. 8vo, pp. 368. Portrait. \$1.50.

**The Home Life of Henry W. Longfellow.** Reminiscences of many Visits at Cambridge and Nahant. By Blanche R. Tucker-Machetta. 16mo, pp. 348. \$1.50.

**Victor Hugo and His Times.** By Alfred Barbou. Profusely illustrated by Victor Hugo and others. Square 8vo, pp. 475. \$2.50.

"A glowing picture of M. Hugo's character and genius under their brightest and lordliest aspects."—*Athenaeum*, London.

**John C. Calhoun.** By Dr. H. Von Holst. "American Statesmen." 16mo, pp. 356. \$1.25.

**Thomas Carlyle.** A History of the first Forty Years of his Life, 1795-1835. By James A. Froude, M.A. *New Edition*. 2 vols. in one. Large 12mo, pp. 755. \$1.50.

**The Same.** 12mo, pp. 298. \$1.00.

"As a contribution to our knowledge of Carlyle the man, they offer full material and adequate comment."—*Athenaeum*, London.

**Bentley.** By R. C. Jebb, M.A. *English Men of Letters* Edited by John Morley. 16mo, pp. 221. 75 cents.

"Deserves to take rank with the best of its companion volumes. It comes not only from a competent hand, but from the hand best fitted for the task that could have been found."—*Saturday Review*, London.

**Life and Writings of Frank Forester.** Edited by David W. Judd. 2 vols. 12mo. \$3.00.

**Kant.** By Wm. Wallace, M.A., LL.D. "Blackwood's Philosophical Classics." 16mo, pp. 319. \$1.25.

**The Life of George Cruikshank.** By Blanchard Jerrold. Profusely illustrated. 2 vols. 12mo. London. \$7.50.

**Cardinal Newman: The Story of his Life.** By Henry J. Jennings. 16mo, pp. 155. Portraits. London, net. \$1.25.

## TRAVEL-GUIDE BOOKS.

**The Index Guide To Travel and Art-Study in Europe.** A Compendium of Geographical, Historical and Artistic Information. By Lafayette C. Loomis, A.M. Illustrated. 16mo, pp. 631. \$3.50.

"He (Mr. Loomis) has edited in an admirable fashion the usual information which an intelligent American requires in his European sight-seeing."—*Home Journal*, N. Y.

**Harper's Hand Book For Travellers in Europe and the East.** By W. P. Fetridge, M.S.G. Edition for 1889. 3 vols. Leather tucks. \$9.00.

**A Satchel Guide for the Vacation Tourist in Europe.** Edition for 1889. 16mo, leather, pp. 335. \$2.00.

**Osgood's Pocket Guide to Europe.** 32mo, pp. 467. Leather. \$1.50.

"A neat, full, and accurate little guide."—*N. Y. Tribune*.

**Rambles in Rome.** An Archaeological and Historical Guide to the Museums, Galleries, Villas, Churches and Antiquities of Rome and the Campagna. By S. R. Forbes. 12mo, pp. 329. Map. London. \$1.50.

**Among the Azores.** By Lyman H. Weeks. 16mo, pp. 248. \$1.50.

"An unusually bright and readable volume."—*N. Y. Times*.

**Three in Norway.** By Two of Them. Illustrated. 12mo, pp. 341. London. \$3.75.

**The Pocket Guide for Europe.** A Practical Hand-book for Travellers on the Continent and the British Isles and through Northern Africa, Egypt and the Holy Land. By Thos. W. Knox. 32mo, pp. 199. \$1.00.

**Palmer's European Pocket Guide.** With Telegraph Code for Travellers. 18mo, pp. 220. 50 cents.

## ESSAYS, BELLES-LETTRES, ETC.

**The Works of Henry Fielding.** Edited, with a biographical essay, by Leslie Stephen. *Édition de Luxe*. Printed on paper of the finest quality, made expressly for the purpose, the illustrations being on real china paper. To be completed in 10 vols. royal 8vo. Vols. 1-4 now ready. London. Per vol. \$5.00. *The Edition for the United States is limited to 250 copies.*

**Stories from the State Papers.** By Alex. Charles Ewald, F.S.A. 12mo, pp. 163. \$3.00.

**The Gypsies.** By Chas. G. Leland. 12mo, pp. 372. \$2.00.

**Plain Speaking.** By the author of "John Halifax Gentleman." 12mo, pp. 349. \$1.25.

"We recommend 'Plain Speaking' to all who like amusing, wholesome and instructive reading."—*St. James Gazette*, London.

**Bret Harte's Complete Works.** *New Edition*. Crown 8vo. Vol. III. Gabriel Conroy. \$2.00.

**Some Experiences of a Barrister's Life.** By Mr. Serjeant Ballantine. 12mo, pp. 527. Portrait. \$2.50.

**Recreations of a Literary Man; or, Does Writing Pay?** By Percy Fitzgerald. 2 vols. 12mo. London. \$6.00.

**Familiar Studies of Men and Books.** By Robert L. Stevenson. 12mo, pp. 397. London. \$2.40.

**Chap-Books of the Eighteenth Century**, with facsimiles, Notes and Introduction. By John Ashton. 12mo, pp. 486. London. \$2.25.

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